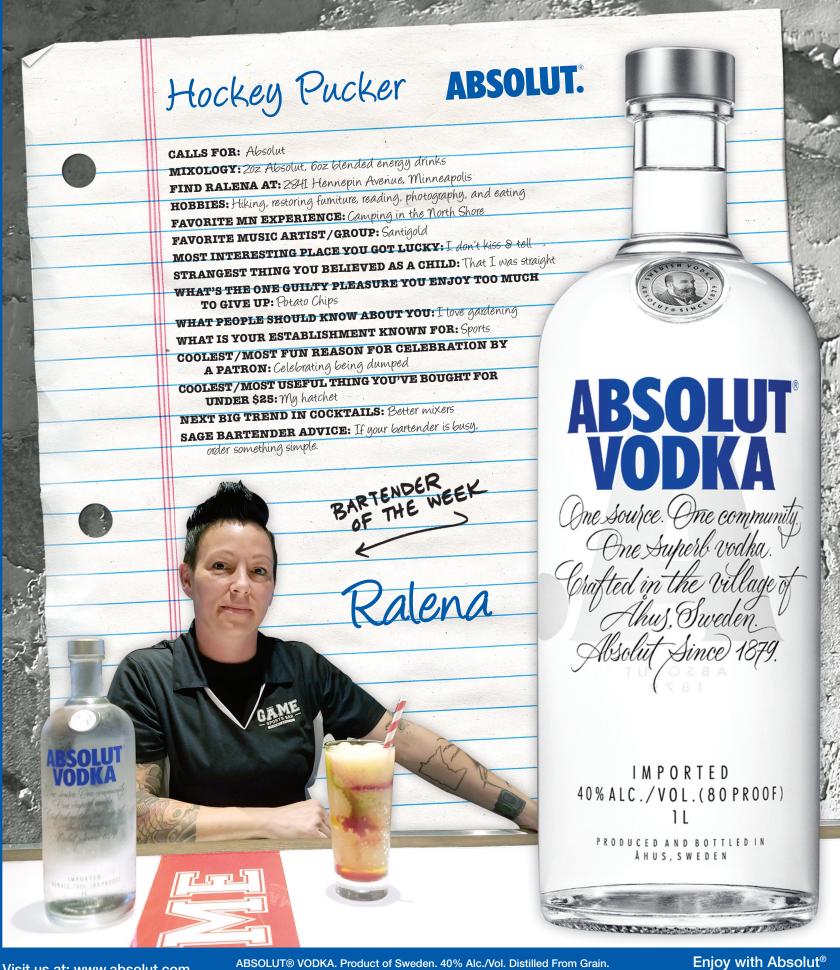


Meet WOODY McBRIDE, architect of the Twin Cities' underground dance scene



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CITY PAGES

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THE SHORTLIST



THE STAT SHEET

\$3.5 million

Amount Stephen Habberstad's family has to pay for ousting him from Country Bankers Inc. because he's gay

\$5.2 million

Combined losses for Minnesota's two medical marijuana producers last year

20

Percentage of Minnesotans who are racial or ethnic minorities

5

Percentage of Minnesota teachers who are minorities

"Wow, now just set up a "sold as is" disclaimer and we can look for a market in Asia!"

Reader Ambrose Contreras, responding to "How the U's reanimation of dead hearts could revolutionize transplants," at citypages.com.

COWARDICE

BRAVERY DOES NOT come easy to the political class, as the Mesabi Daily News discovered.

It repeatedly sent queries to U.S. Senators Amy Klobuchar and Al Franken, requesting their positions on the Twin Metals mine near the Boundary Waters, which would threaten one of Minnesota's greatest natural resources. Both repeatedly blew the paper off.

"Too bad the question and story weren't about the annual Minnesota hotdish contest in Washington," wrote the Daily News. "Boy, would those replies come quickly."

POPULAR STORIES

AT CITYPAGES.COM

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CONFUSION IN BLUE

Minneapolis police hinder complaints against officers

t should be easy to file a complaint against a Minneapolis police officer. Catch a squad car driving dangerously fast without its lights and sirens, or watch a cop make a questionably rough arrest, and you can visit any precinct to fill out a complaint for free.

But in 2015 and 2016, the city's Police Conduct Oversight Commission (PCOC) began to hear troubling stories that complainants were being turned away. In July, it ordered an investigation.

The Office of Police Conduct Review assigned three attorneys to each of Minneapolis' five precincts to make hypothetical complaints. They dropped in at different times during the day over several weeks, and were told to be polite but firm. They were to strictly follow the basic, two-step process listed on the city's website.

But the testers were turned away 13 of the 15 times they tried to make a complaint.

They were told that no paper forms were available (forms can be printed directly from the MPD website).

They were asked details about the hypothetical incident and told to reroute their complaint to the precinct where it allegedly occurred (legally, folks can walk into any precinct in the city to complain about an MPD officer).

They were also told that without the officer's name and badge number, there was nothing that could be done (also wrong). One precinct was using outdated forms from 2012.

The 4th Precinct in north Minneapolis, which was besieged following the shooting death of Jamar Clark, turned out to be the best at taking complaints.

There, desk officers deftly helped the testers locate forms in the language they asked for, delivered them to the Office of Police Conduct Review the next day



Minneapolis police are confused about how complaints against cops are filed Except for the officers in the 4th Precinct.

without alteration, and were able to rattle off other ways that people can file complaints online or by phone.

"When testers did receive forms, desk officers were not able to provide any information about what to do with them outside of 'read the instructions,' except those in the 4th Precinct," according to PCOC's report.

"Unlike the 4th Precinct, they would

not accept the form, implying that it was not something they could do. One desk officer stated that it would be 'awkward' for him to take a complaint."

PCOC presented its findings last week. In response, MPD spokesman Corey Schmidt said that the department is in the process of writing a protocol. He does not yet know when it will be ready. -susan du



Outside the Fringe

Fringe Festival provocateur Sean Neely stars in his latest plot: A lawsuit.

ne of the most compelling dramas at the Minnesota Fringe Festival didn't play out under the lights. Two actors with minor parts performed entirely through off-stage narration. Reviews were mixed.

Over several years of entries at Fringe, writer/performer/provocateur Sean Neely has forged a reputation. To some, he's a daring artist whose bold entries stand out at a festival dedicated to challenging pieces. To others, he's a publicity-hungry miscreant whose foul "art" doesn't fit the term.

Neely specializes in plays that star him telling a first-person story. A couple years ago, an unsuspecting audience watched him read from a "journal," dropping racial epithets and sketching a plan for a mass shooting.

At 2015's festival, Neely acted the part of a man who confessed to his dying mother that he'draped two women, and announced his desire to assault a third. He started each performance assuring the crowd the whole story was true.

When it was over, audience members staggered out, many wondering aloud if they'd just witnessed the confession of a serial rapist.

At one performance, police investigators sat in the crowd. Afterward, they met Neely backstage and told him someone had reported the show, but said they'd seen nothing criminal.

Neely wants his performances to convey "the horror" of despicable acts by bringing audiences into the mind of the "actual perpetrator."

"Some people don't care to hear from those people," Neely wrote in an email.

"And that is where the controversy, I guess, begins."

Last year's play incited a new volume of complaints, says Jeff Larson, the festival's director. "There have been calls for censorship of [Neely's] work. And we've always defended him."

Until now, says Neely, who claims this

"If it's uncensored, then scumbags have a right to see a show."

year Fringe rejected what might've been his most controversial play yet: a monologue from the point of view of a convicted pedophile.

The Arizona playwright is now suing the "uncensored" and "uncurated" festival for violating its one inalienable rule: If your numbered lottery ball is randomly selected, your play is in. On the last day in February, Neely's ball was one of nearly 170 picked. About this, the playwright and the promoter agree.

Neely's play won a small grant from the Minnesota Association for the Treatment of Sexual Abusers. The group's chairman, Warren Maas, welcomed a plot that wasn't about pursuing a sex offender and bringing him to justice.

In a March email to Larson, Neely wrote

that his show "pushes against the liberal mindscape of sexual acceptance."

According to the suit, Larson's reply effectively shot the show down, citing the "gray area" of "fantasies involving children."

"I can't afford the lawyers and insurance to protect the festival from liability and keep you [Neely] out of jail," the lawsuit quotes Larson writing.

Larson said the rejection of Neely's play "had nothing to do with the contents of his show," but wouldn't elaborate on why it didn't make the stage.

Larson has his supporters. Anti-Neely Fringe-goers say he's just reaching for the spotlight. (One refused to talk, saying he wouldn't feed Neely's "need for attention.") Some speculated that the whole thing was just one more avant-garde piece.

Not so, says Neely's attorney Ochen Kaylan. Kaylan blames Fringe's popularity, hinting that its success in winning sponsors puts pressure on organizers to kill off controversy before it starts.

"If they advertise as 'uncurated' and 'uncensored,' then they have to live with that," Kaylan says. "My sense is, this year, they didn't want to deal with it."

Katherine Glover, a 15-year veteran of fringe festivals, says her theater friends are split on the Neely affair. One half says he's "brilliant." The other thinks he's a "scumbag." She's surprised how many of the latter half supported the alleged blocking of his work.

"If it's uncensored, then scumbags have a right to see a show," Glover says. "I would just encourage people who don't like it not to go."



Mike Mullen

In 2013, the festival staged a comedic send-up of *Lolita*, Vladimir Nabokov's tale of adult lust for a pubescent girl. Kevin Ohi, an English professor at Boston College, says *Lolita* is "the greatest American novel about desire" in the 20th century, and thinks Nabokov might have been testing himself — and his reader.

"It was an aesthetic challenge," Ohi says, "to make us like Humbert Humbert, or to make us feel his desire, and be won over by his language."

It's a tall order for even Nabokov. In less gifted hands, material that heavy can take an ugly form.

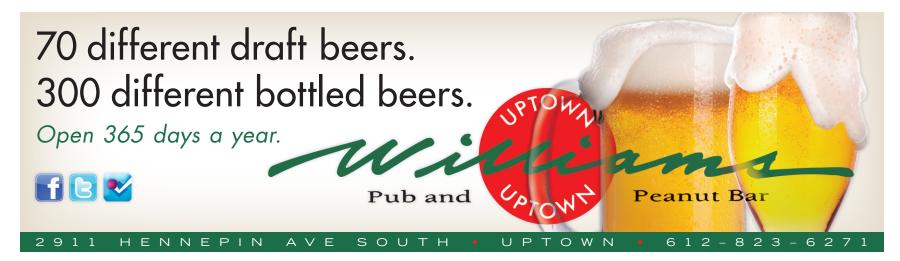
Kaylan likens Neely's attempts at stage realism to the title card that flashed before the movie *Fargo*: "This is a true story." (It wasn't.) Remove the safety net of illusion from upsetting material, and suddenly it feels like both artist and audience are teetering on that wire.

Katherine Glover believes theater already has its own built-in form of justice: "Bad reviews."

To the attention-starved artist, there is no harsher punishment than playing to an empty house.

mmullen@citypages.com

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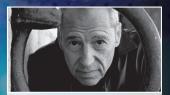
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BY MICHAELANGELO MATOS

uringChristmasof1980,when he was 13 years old, Woody McBride paid his first visit to Minneapolis.

Home was on the outskirts of Bismarck, North Dakota, where Woody's parents – both educators, his father a visual artist and his mother a poet — had raised him religiously. But while some three-quarters of his home state's residents attended church, the McBrides worshiped nature: sky, water, woods. By comparison, the family's hotel room on Nicollet Avenue might as well have been Times Square.

Still, he wasn't completely unworldly. Woody played basketball and idolized Julius "Dr. J" Erving and Larry Bird. He fell instantly for the Japanese food his parents introduced him to when they went out for dinner near the hotel. And he was properly humbled by the trip's occasion - the family had gone to the Twin Cities to spend the holiday working at a local homeless shelter.

More than anything, though - basketball included - Woody McBride loved music. He'd attended a KISS concert in fourth grade, and became hooked on synth-pop as he approached puberty.

"Even in North Dakota, I'd heard Gary Numan and New Order and all the postpunk stuff," he recalls today. "I was very intrigued by it."

So his folks let him loose on the downtown record shops, whose selection overwhelmed him.

"I didn't know what to buy," he says. "I just bought on instinct and artwork."

By the time McBride was in high school, he was an all-state player — six-foot-six and a deft ball handler who could play every position. During a tournament, he met an out-of-town player named Darrin Houston, who impressed him with both his "40-inch vertical" and his cassette mixtapes.

The tapes contained DJs playing house music, the homemade dance style then sweeping the Windy City, made by local kids with cheap synthesizers and drum machines — in particular, a bass synth that the Roland Corporation had stopped manufacturing in 1984, the TB-303. In the hands of Chicago producers like DJ Pierre of the trio Phuture, this silver box - with a single-octave keyboard and five knobs for adjusting pitch — would turn into the house scene's secret weapon: Program a simple line, then monkey with the knobs till it zapped around like it was transmitting from Mars. This 303 music was nicknamed acid, appropriate to both its sulfuric and psychedelic quality.



MEET WOODY McBRIDE,

Architect of the Twin Cities' Underground Dance Scene



COLIN MICHAEL SIMMONS

Instantly, Woody was hooked.

Over the next few years, he began to DJ, then create, both acid house and the harder techno style that had taken root in Detroit just as house was getting started in Chicago. By 1996, McBride was the Twin Cities' top promoter of dance parties - raves - as well as a globetrotting DJ and one of the most famous acid producers in the world. The kid from Bismarck is now considered the architect of underground dance music in Minnesota, and his legendary Even Furthur festival will be resurrected August 19-22, 20 vears after McBride debuted then-obscure French DJs Daft Punk at the same rural Wisconsin fest.

WOODY MCBRIDE moved to the Twin Cities in 1988 for school. After his parents dropped him off at the University of Minnesota campus, he recalls, "I sat on the steps and cried: 'Oh my God, what have I got myself into?" His hoops career had been cut short by broken vertebrae in North Dakota, and he enrolled at the U of M with a double major of journalism and fine arts. He began writing for the campus newspaper, the Minnesota Daily, and picked up work as a stringer for the Associated Press. It didn't last long, though: As he told dancemusic website Resident Advisor in 2011, "I woke up and realized that hassling people for information was just not in my blood."



COURTESY OF DAVID PRINCE

Music was a different story. McBride's interest in school began to wane as his involvement with the local scene took hold. He quickly got a job at Northern Lights, a record shop on the corner of Seventh and Hennepin, and began flirting with the idea of rock promotion.

"I went to concerts at First Avenue," he says. "The dance nights didn't pull me in."

The exception was Thursday nights in the 7th St. Entry, where Kevin Cole, the

Woody, David Prince, and Kurt Eckes at Furthur in April 1994

club's longtime resident DJ, began throwing House Nation Under a Groove with DJ partner Thomas Spiegel the same year McBride arrived in town. Together they'd fill the Entry's stage with bass cabinets and shut nearly all the lights off aside from an occasional flickering strobe.

"I'd be spinning at the Entry, and the

turntables were right by the sound booth's window," Cole told City Pages in 1997. "And Woody is really tall, you know — so he was able to peek up over the edge of the turntables, and he'd stand there for hours watching and shouting encouragement."

Cole and Spiegel began moving apart musically - Spiegel was a house purist who cared little for anything not soulful and R&B-rooted, while Cole was increasingly fascinated by the newer, harder, weirder techno coming from Europe and Detroit and Kevin quickly took Woody under his wing.

"I became his first protégé," McBride says. "I didn't even know how to mix, but he just saw something in me."

Cole's new dance night, Depth Probe, began to occupy the First Avenue Mainroom on random midweek nights, and McBride wasn't the only young DJ Cole was mentoring there. DJs E-Tones (Tony Larson), JT (John Tasch), Drone (Dave Jarosz), Miss Miss (Melissa Rasmussen), and Apollo (Dory Kahalé) were also spinning regularly, along with club residents Roy Freedom and Paul Spangrud.

"[Cole] brought me on because I played the most extreme music that I could find," says McBride, who bobbled his first-ever Depth Probe set. "I picked up the [turntable] arm on the wrong record. The whole room went dead silent - from an assault to noth-

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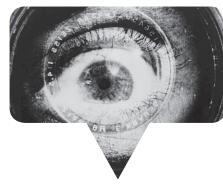
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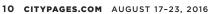






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ing. I swallowed, took one deep breath, and put the needle back down on the record." He laughs. "That was my initiation."

McBride's mixing quickly improved, his ambition moving as fast as the music. Around this time he met Freddy Fresh, a St. Paul native with deep ties to the Bronx hip-hop scene.

"He was hip to electronic music early on," McBride says. "I think he saw I was DJing at Depth Probe and invited me to come play this radio show."

The two became fast friends, with Fresh showing McBride how to use MIDI to sync drum machines and synths together to make his own tracks, as well as offering tips on finding cheap equipment at pawnshops.

By 1991, records such as the Riot EP by Detroit's Underground Resistance and "Dominator" by Belgium's Human Resource – swarming, heavy, in-your-face - set the tone for the music McBride was beginning to make, as well as the regional scene he was beginning to spearhead.

THOUGH HOUSE AND TECHNO music had been around since the mid-'80s, the parties for which they provided the soundtrack raves — were beginning to happen mostly on the East and West Coasts at the beginning of the '90s. In the upper Midwest, though, they were mostly a rumor. The party paradigm had taken root not in Chicago



COURTESY OF KURT ECKES

or Detroit, but in Great Britain, where it provided the soundtrack to a youth-culture uprising. A key component - and one that remains a sticking point for many of the music's inventors — was its combination with the drug MDMA, then known as ecstasy and today commonly referred to as molly. The substance helped translate

While Cole and Spiegel had put on all-

the highly repetitive music into an expe-

riential, body-first force.

In 1996, Daft Punk made their U.S. debut in rural Wisconsin at Even Furthur.

night House Nation events outside of First Avenue at theaters like the Southern and the Varsity, and Cole did the same with Depth Probe, these were not really raves.

"It was much more artsy than ravey," says McBride, who attended and played several of them. "If [Minneapolis] had an Andy Warhol crowd, they would be it: more sophisticated... very diverse, gays, straights."

Raves began bubbling up in Chicago by 1991, and a year later they'd hit the heartland. The first, Ravee, on May 15, 1992, which took place in a Madison, Wisconsin, barn — a locale that was both tongue-incheek (how Midwestern can you get?) and plainly logical (who's going to complain about the noise except the cows?). McBride spun at Ravee as well as its August sequel, Alice in Raveeland. At that point, the vibe wasn't party-till-you-pass-out so much as a gateway to a wider cultural awareness. "The initial ones had an info table set up - socialist organizations with literature," recalls Nick Nice, the Madison DJ who promoted both parties.

While McBride's musical specialty was dubbed acid, he's long been a teetotaler, though that wasn't always the case. In the early-'90s, he experimented briefly with LSD.

"It was short-lived, but real intense," he says. "I didn't take it to get high, per se. I was taking it to have a spiritual awakening. And I accomplished that, but I came away from that session and [it] said: 'Our time together is done. If you visit me again, it will hurt.' And I did go back one more time, and it hurt."

He hasn't touched it since.

Nevertheless, drugs were becoming inex-

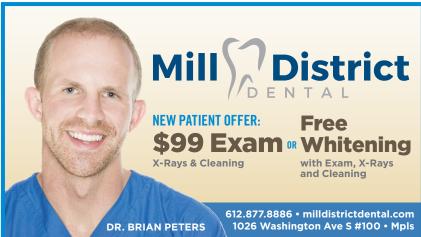




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"The shows that

we did were in the

middle ground

of raving and

clubbing."

COURTESY OF KURT ECKES

tricable from the scene. That Halloween, McBride helped put together a Milwaukee party along with Michael Vance, the lighting director of Madison's Cardinal Bar; U of M undergrad Bobbie Reiss; and Milwaukee artist Robin Bott, who today handcrafts guitars.

"Many of us would converge upon Madison for the weekend," Bott recalls. "At the Cardinal Bar, Nick was the house DJ. Woody would come down and spin. It was the fun epicenter of the culture in the Midwest."

The idea behind Grave, as the party was called, was, in McBride's words, to "do something really

spectacular:

'Let's decorate. Let's have some theatrics to it."'
Says Vance, "We went all out. The budget for that was just ridiculous." Much of the money was spent on the system. "Milwaukee

and Madison and Chicago had big shows, but they had four speakers," McBride says. Inspired by House Nation's "wall of bass," Woody utilized 24 speakers at a time—all the cabinets that local sound company Southern Thunder could rent at a time. "When I said I wanted 50 bass bins, then they started looking at me funny," McBride says.

"I don't think we got a warehouse until a month before the party," Vance says. "We were really worried about it. The cops were going out to a lot of warehouse owners and telling them they would be liable if we were caught throwing parties in their warehouses."

They found one anyway, using a trick common to the Los Angeles scene — by telling the owner they were "making a film" and that the warehouse was being used

A scene from one of the '90s Furthur fests

for "a wrap party — and we were filming the wrap party," says Vance, who did, in fact, shoot some of the party. McBride, meanwhile, figured they were safe. "Boy, were we in for a surprise," he cackles dryly.

Surprise doesn't cover it. About two and a half hours after Grave opened its doors at 11 p.m., the Milwaukee police showed up in force. On the dance floor was Kurt Eckes, the cofounder of another Milwaukee rave crew, Drop Bass Network, who'd come to the

event but had no part in throwing it — which didn't stop the police from arresting him and his promoting partner, Patrick Spencer, along with McBride, Vance, Bott, and Reiss.

"Having been to parties in Chi-

cago that got busted previous to that, you knew what was going on," Eckes says. "But when they came in it was so heavy. There were a lot of them, with spotlights and guns."

A few kids escaped, but nearly 1,000 others were zip-cuffed and issued tickets for... underage drinking. Only there was barely any alcohol on the premises — and there were lots of other substances, particularly MDMA, which the police overlooked completely. Within weeks, after a spate of bad local publicity, nearly all the charges were dropped, though the promoters, including McBride, still had to pay hefty fines.

McBride took this hard-won knowledge back home. In 1993, he began throwing a series of events under the name M.O.R.E. (Minneapolis Organization of Rave Enthusiasts), the first of many party-production monikers to come. He quickly developed a following, throwing the largest and bestexecuted events of their kind in the Twin Cities — parties that occurred in warehouses, places of worship, and outlet malls, and were almost never busted.

"We were setting up an unlicensed business," McBride says. "There were a lot of things you had to negotiate around."

Many of the early M.O.R.E. parties were thrown with the help of Drop Bass Network (DBN), which had become the region's biggest party-throwing crew following the Grave bust. DBN was a two-man operation run by Kurt Eckes and his then-roommate Patrick Spencer.

"It's that puffer-fish effect," Spencer says.
"You want people to think you're this massive organization, like the KGB, 50 agents working for you. It was this whole Oz thing — just two guys behind the screen."

What made Drop Bass unique was its rock-derived attitude, music, and audience, which differed greatly from the utopian pixie-hippie crowd that often populated raves on the West Coast, the site of America's biggest rave scene. "The majority of the people who come to our raves come from the heavy metal and punk scenes," Eckes told Request magazine in 1994.

"Kurt's whole thing was to mock the candy ravers," says journalist David J. Prince, a native Chicagoan who co-produced several parties with Eckes in the mid-'90s. "He was not into ecstasy. They liked dark, hard stuff. They were hardcore, do or die."

The upper Midwest had a strong sense of scene rivalry with the coasts. "East Coast techno was OK: Frankie Bones, Adam X — those guys were cool but no one else was," recalls Dory Kahalé — owner of 15 pseudonyms, he was primarily known as DJ Apollo in the mid-'90s — with a laugh. Softer sounds, such as the breakbeat-driven sound prevalent on the West Coast, "were laughed at," Kahalé says. There was a lot of what Kahalé refers to as "Midwest pride." In 1991, he says, "probably 95 percent" of the records Kahalé was buying were European imports, adding, "By '94, '95, it was probably 60 percent domestic."

Though McBride had more than his share of hometown pride, and was the first artist to record for Drop Bass' self-named record label after dozens of releases on other imprints (an early title: "Bad Acid, No Such Thing"), DBN's hardcore-or-else dogma didn't always sit well.

"I was really feeling that '60s peace-and-love counterculture," he said in 2012, "but the Milwaukee-Chicago scene [was] starting to lean toward some darker themes that I wasn't resonating with."

Prince, the founder and editor of the tabloid-sized zine Reactor, met Eckes when he was reporting on Grave, and the two of them hit it off. Following a busy 1993 for both Kurt and Woody — each threw at least one party a month in his respective hometown — Eckes and Prince hatched the idea of a weekend-long outdoor campout

SUBWAY

event and brought McBride on board.

The first Furthur took place in April 1994 under less than ideal conditions. When they got to the campground — in tiny Hixton, Wisconsin, whose population was just over 300 — McBride recalls, "It felt like we were climbing a mountain. We unloaded the truck, and it was snowing."

It hardly mattered. Futhur was the first attempt to bring together the entire U.S. scene, and although its size (around 1,500 people attended) is a drop in the bucket compared to a massive modern-day dance festival, it was still impressive. Better yet, it provided the most wide-ranging showcase to date not just of the Midwest scene, but the

entire U.S. Additionally, McBride, who had begun regularly touring in Europe, brought in a number of German acts, including DJs Hoschi, Roland Casper, and Thomas Heckmann. The big draw, though, was Prince's doing: megastar English DJ Aphex Twin, who spun on the final night.

Furthur was both a giant mess and a watershed. There were drugs, of course—in addition to powerful doses of San Francisco acid, a good amount of mescaline made it to Hixton for the weekend, and CO2 tanks abounded.

"The worst for me was actually the nitrous," says native Minneapolitan Chris Sattinger, a.k.a. Timeblind. "I would be

DJing and would hear the balloons being filled and then 20 minutes later the dance floor has literally been anaesthetized. An hour later the ravers are sleepy."

Aphex Twin's set became instant legend, partly because the music was so woolly, partly because Prince, high on acid, decided to strip to nothing and dance atop a speaker. McBride, a huge Aphex fan, missed most of it: "Unfortunately, the Woodman gets to drive to town to get more gas for the generator," he says with a laugh. "I definitely took one for the team."

Immediately thereafter, the Hixton police forced a shutdown after three straight days of noise complaints from the neighbors.



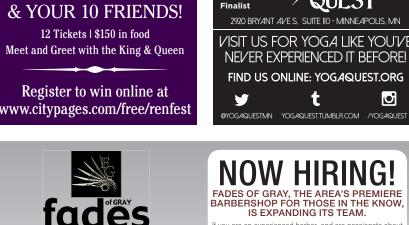
Walgreens

MENARDS'















COURTESY OF STEVEN CENTRIFIC

MCBRIDE SAT OUT the sequel, Even Furthur, which took place on Memorial Day weekend of 1995, but was back on board for the 1996 edition. This was the party that cemented the Furthurs in dancemusic history, thanks to McBride inviting on board a couple of French kids who'd opened for him a year earlier in Paris. They called themselves Daft Punk, and they'd make their U.S. debut in a Wisconsin field at Even Further '96. The fest got them for a steal — around \$700, plus flights and accommodations.

"Kurt always told me, 'I don't think any DJ is worth more than a thousand dollars," McBride remembers. "I always thought that was a good way to operate, keep things real."

Their timing was superb. By the following January, not only would Daft Punk release its classic debut, *Homework* — featuring a shout out to DJ ESP, McBride's alias — but a handful of other dance acts had begun crossing over to the alt-rock audience: the Prodigy with "Firestarter," Underworld with "Born Slippy (NUXX)," and the Chemical Brothers with "Setting Sun." Many predicted 1997 would be the year that "electronica" — the record biz's term for everything they hadn't been previously able to sell as house, techno, or rave — would become the next big thing.

It didn't quite work out that way, but the music gained headway, with McBride along for the ride; in the Chemical Brothers' case, literally so. After the duo blew the house down at First Avenue in 1997, McBride, a vocal fan, joined them on the road for a week as their opening DJ.

"That was quite an honor," he says. "They wanted real local, regional support. Their songs were in movies back then; [I was] still playing strange, obscure techno. They gave me full license to do whatever I wanted."

The period was a boom time for McBride, albeit on a smaller scale than for the Chems. His most popular record, 1996's *Basketball Heroes*, sold some 13,000 copies in its first

Mid-1990s Twin Cities ravers

year — practically gold for an indie-label techno 12-inch of the time. It would later be licensed for more than 50 CD compilations and mixes. (Most of those copies, some 80 percent, were sold outside the U.S.)

"Heard on a big system with tons of bass, McBride's *Basketball Heroes* is a terrifying record," Peter Shapiro wrote in U.K. magazine The Wire: "Speaker-shredding bass poing capable of making your chest concave at 30 yards, relentless moonstomp drums, and a growling, grinding ultra-low-end 303 grate that turns into croaking strafes... like a plague of giant toads descending from the sky."

But the semi-legal warehouse parties McBride had made his name with locally were no longer sustainable: The cops were beginning to crack down. "96 to '99 was a painful crawl from when underground shows became prohibited and [it] turned into the club scene," says McBride, who in this period began a new venture, dropping the M.O.R.E. moniker for Mile High Club, a new partnership with his old confrere JT (now calling himself Jack Trash) and Rich Best, a former First Avenue booker who'd joined local promoters Compass Entertainment and began going aggressively after the big-name DJs his old club largely ignored. Mile High began putting on DJ parties at arenas such as the St. Paul Civic Center.

"The shows that we did were in the middle ground of raving and clubbing," McBride says. "We had insurance, security, a lot of traditional rock 'n' roll tools and strategies to promote. A lot of it had to do with Rich Best. He had a lot of credibility, and the company he worked for was the top promotions company."

Eventually, McBride's continuous roadwork and the shifting tastes of the dance audience began to wear the partnership down.



COURTESY OF KURT ECKES

Woody Mcbride, Kurt Eckes, and **David Prince**

"Electronic music was about to take off, especially in the trance and the name-brand electronic DJ world - which I wasn't terribly knowledgeable in," McBride says. "Rich and JT saw the sense in leaning towards that, that momentum that was coming on worldwide. They were doing more than their share. I was always touring and wasn't always able to contribute what I had once. And there was getting to be a wider and wider gap in our musical tastes."

He parted company from JT and Best in the early 2000s.

AROUND MID-2001, while touring South America, McBride became fascinated with the "punky house music" that his friend the Argentinian DJ Diego Rocha had begun to play.

"Diego turned me onto all this fresh sort of punk-disco, pre-DFA [Records], all this gnarly stuff out of Germany: Fischerspooner and DJ Hell," McBride says. "I'd found a new sound that wasn't house and techno, but it might have a life in clubland, and still had an edge."

The name "electroclash" wouldn't attach itself to this music until that September, after the New York festival of that name, but McBride was ready to present it to the Twin Cities. Now that he was free from Mile High, he approached First Avenue again. "Sunday Night Dance Party had not been in circulation for a few years," he says, so he pitched a punk-electro revamp of the all-ages weekend DJ nights, complete with "a Sex Pistols album-cover graphic

ripoff" and a new title: Never Mind the Bollocks. Here's SNDP. It kicked off in the fall of 2001.

Roughly six months later, it fell back to earth.

"I was one of the first guys in the Twin Cities to bust out electroclash and it was too early and no one liked it," he says with a rueful laugh. "First Avenue hung in there with me as long as they could. Of course, it got popular about a year later."

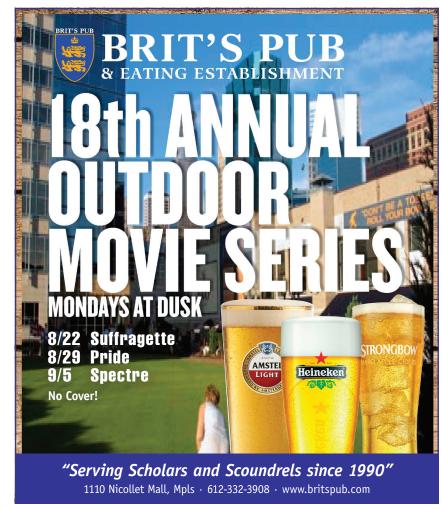
As dance music began switching from a vinyl medium to a digital one, McBride got lost in the shuffle, and he says his career suffered for it. It took several years for him to make the adjustment to digital DJing; unlike many, he never transitioned from playing vinyl to playing CDs,

as was increasingly common throughout the 2000s.

"I went straight from vinyl to digital," he says, referring to Ableton Live, a piece of laptop software that's become a DJ-world standard. "I do play vinyl once in a while. but most of the time I have such control playing Ableton Live [that] it's hard not to play like that. It's a really great playground for creativity."

But there were other compensations. Like Kurt Eckes, who stopped throwing parties in 2003 to become a full-time farmer and put on trade shows for a local dairy cooperative, McBride began a new career as a general events producer — or, as he puts it, "I have an alter ego as a regular guy." As Genius of Fun Productions, McBride has built a comfortable niche as a producer for events ranging from a four-night-a-week summer concert series in his hometown of St. Croix Falls, Wisconsin, to Twin Citiesbased Germanfest, Italianfest, and Oktoberfests, to concerts by tribute bands; one of the latter, an homage to Metallica named One, is playing First Avenue on August 19, the night before the actual Metallica plays the brand-new U.S. Bank Stadium.

McBride has built this sideline into a healthy chunk of his living; he'll put on some 50 shows this summer alone. The work allows him to stay home with his growing family during the summer. He and his wife. Amanda, have two sons. Ocean and Azure, ages nine and seven, and in addition to home-schooling them he's also been showing them the basics of the trade. He still hits the road regularly between autumn and spring, but as the 49-year-old DJ admits, "I've wanted not to tour so much." He adds, "I do like to





turn it out and be the king of the nighttime world — but it is nice to not have to stay up all night all the time."

"My real life's work," he says, is "crafting my own destiny of self-employment in the creative fields, community building in an artists'-community river town, homeschooling our kids, and planting seeds of culture for the future."

YET THERE'S NO mistaking that McBride's heart is still in dance music. In 2010, he put on the first of his semi-annual First Avenue DJ blowouts, Bassgasm; there have been 10 so far, featuring old rave friends and youngbloods alike. The brand is on ice for the moment.

And then there's Even Furthur. Not from 1994 or 1995 or 1996 - but 2016. A few months ago, Kurt Eckes called McBride out of the blue.

"Woody," he said, "I just feel like the time is right. There's molten lava under the surface of the Midwest scene, and it needs to come out. It's the 20th anniversary of when you brought Daft Punk here for the first time. It changed thousands of people's lives and helped the Midwest scene gel. It's time to do it again."

"Are you for real?" Woody asked. "All right, let's do it."

Announced in May, Even Furthur - copromoted, once again, by David J. Prince



COLIN MICHAEL SIMMONS

along with Drop Bass and McBride — is scheduled from August 19 to 21 "somewhere in Wisconsin"; keeping with tradition, the exact location will not be announced until day of show.

"We wanted [it] to be authentic," McBride says, "and I believe we've done that."

A number of the event's headliners have deep ties to the promoters, including Sunshine Jones of Dubtribe Sound System (who performed at the Chicago stop of

Woody McBride spinning last week at First Avenue

the 1993 See the Light Tour headlined by Moby, which both Prince and Eckes helped put on); Wade Randolph Hampton (who played the first event in 1994); Lenny Dee (whose first Drop Bass performance took place in the summer of 1993); Frankie Bones (who played the first three); and frequent performer Miles Maeda (one of the Midwest's great unsung house spinners), among many others. McBride, of course, will perform.

While a number of participating DJs seem like part of a post-Furthur generation (including New Yorker Tim Sweeney and L.A. scratch DJ Shortee), the emphasis is clearly on old favorites.

"There's even an old-schoolers' discount that has been very well received," McBride says - meaning tickets are cheaper for anyone over 35. The younger generation is McBride's real concern, at least at home.

"It's so funny, man," he says. "I'll be working on music, and my kids have grown up watching Terminator movies, playing Pokemon and Minecraft. And I'll be working on what I think is just a sick track, and I'll be like, [enthusiastically] 'What do you think, guys?' And they'll be like, [skeptically] 'Yeah, I dunno, Dad - it's really not rockin'."

He laughs. "I go, What?! What do you want?' I've got a really nice sound system in the studio. They take the iPod and they'll go straight to Skrillex and turn that stuff up to 11. I gotta admit, man, it sounds crazyawesome."

"More growl!" Woody McBride's sons tell him. "More growl!"

"All right," he responds. "I'll work on



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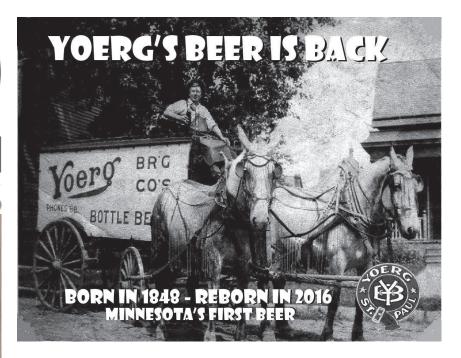
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ALL IN THE FAMILY

Best Steak House has been grilling St. Paul's steaks for 4l years



BY MECCA BOS

hen Pam Hatzistamoulos of Best Steak House catches sight of me and my notebook, she says there are only two things I need to know: Best Steak House on the corner of University Avenue and Victoria really is the best. And? "These guys are crazy."

"These guys" are Mike, who Pam married 20 years ago, and his brother Steve, who's been married twice "and hated every minute of it." Mike and Pam's daughter Dimitria works the cash register, while Mike and Steve's mother, also Dimitria, shuttles back and forth handling bits of everyday business.

All of them Hazistamoulos, all of them utterly devoted to the family affair of running this restaurant.

The patriarch George started the business

in 1974 on West Seventh Street inside of Sibley Plaza strip mall. George emigrated from the Greek island of Samos, where the family still has a home, and after only a couple of years of working at a Best Steak House he realized he wanted his own. He was a very smart, strong, hardworking man, and he got one. The rest is history.

It's 90 degrees with high humidity in St. Paul and you can feel every bit of it inside the restaurant. The brothers take turns in front of the constantly in-use grill. They're in Mediterranean blue shirts (the whole restaurant is in Mediterranean blue) with gas-station-style name patches on the breast. Of course, they can't sit with me in tandem, or the steaks don't get grilled. And the steaks are always getting grilled, between 300 and 500 of them daily.

Who's the better cook?

"I am, of course," says each, out of earshot

of the other. They've clearly been asked before.

Neither man has ever thought of a life outside of the business. George worked at Best Steak until his dying day. He was just shy of 85 years old. Steve would like to do it "a little bit" differently than that, maybe spend a "little bit" more time in Greece, but Mike says, "I want a hearse to drive me out of here."

Mike remembers a day similar to this one when he was 13 years old. It was very hot, very humid. His dad told him to go and rest, cool down in the cooler. He said no.

"I'm going to stand right here and learn how to grill these steaks, because this is what I'm going to do when I grow up!" He's spent every day of his life doing just that. He's 55 now.

What does he like so much about grilling steaks?

BEST STEAK HOUSE

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"They just look so juicy and pretty. I like the way they come out." He can grill 50 steaks at a time with his eyes closed. And yes, both men eat a steak every single day. They don't have a favorite. They're all good.

The food is huge, tasty, and affordable. It's workaday food, the \$18.25 T-bone hanging over the plate in its prodigiousness. Complete your meal with an iceberg lettuce salad with your choice of ranch, blue cheese, or French, plus a baked potato with a big blob of butter (add a pack of sour cream for 40 cents), and two slabs of Texas Toast with yet more butter. You grab a tray, glide it down the rail, tell the guys what you want and how you want it. The chef chat is free.



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Steve, Mike, and Pam Hatzistamoulos

That T-Bone is the most expensive meal on the menu; the steak with four jumbo deep-fried shrimp goes for \$17.25. A shrimp dinner is \$10.50. The gyro is legendary, but I didn't get that far because I hadn't been this full since Thanksgiving.

The brothers smile when I say so. George always implored them to "think of the customers and make sure they always, always leave full and happy."

In a scandalized tone, Mike tells me how he went to some high-buck place that charged him \$50 for a tiny steak and three asparagus spears. "I was still hungry and had to stop off for a burger on the way home!"

Not so at Best Steak. Nobody leaves hungry. This decree is what lures in their legion fans, and with at least 300 visitors a day, there is no such thing as down time.

"Other restaurants around here are dead between 3 and 5 but not here," says Mike, pointing at the door where a line is steadily forming. It seems like everybody is on a first-name basis, and everybody stops by to nudge one of the brothers on the shoulder. Usually, there's no need to ask what anyone is having. They already know. Eighty percent of the customers are regulars.

Any particularly special memories?
"Every day is a special memory," quoth

Anything bad ever happen here?

"No. The hardest part of my day is that the freeway is busy on my way in."

Astoundingly, they've never had a single problem in three decades (they just celebrated their 30th anniversary at the University Avenue location) aside from the occasional "harsh words."

In fact, Steve sometimes longs for the old days when University Avenue was a little livelier. "There were drugs, prostitutes, and crime! It's not any fun anymore," he half-jokes.

But nobody comes to Best Steak House to make trouble.

"Everybody comes in here," Mike leans in to tell me. "People from the Capitol. The cops over there. A little gang over here. And everybody gets along! Everybody is family here, okay?"

Eighteen-dollar dinner plate-sized steaks are the great equalizer.

Matriarch Dimitria still does daily work at the restaurant. She's "Mama" to most, making plenty of sojourns around to the front of the counter to dole out and receive hugs. She trundles over to drop the change of two dimes on our table after our purchase of two packs of sour cream.

But the boys are not to divulge her age, "Or she'd shoot us both."

The whole family just returned from their annual vacation to Samos. They spend a month every year, shuttering the restaurant and letting it get the deep clean and repairs that the other 335 days of the year command. As much as they love going home, sometimes they're sad to leave the restaurant. The neighborhood notices, and longs for them when they're away.

But Steve seems to pine for Greece the most.

"I miss the nightclubs, sitting on the beach with my alcohol. The mini-skirts, the lipstick, the high heels!" He's a relentless flirt.

"Watch out for that guy!" Pam calls out from behind the register.

But his eye isn't on me; it's constantly, consistently on the grill. I can tell he's anxious to get back there. I release him to his duty and lifelong pleasure. The lines of customers and his family are ready and waiting for his attentions. It's only 4 p.m., but the dinner rush starts early here.

I thank both men for their time, and walk out with a silent wish for them both.

For Mike, endless years behind the grill. For Steve, mini-skirts and the beach. And endless years behind the grill.











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9/10 HASAN MINHAJ: HOMECOMING KING at the Woman's Club
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9/28 CAR SEAT HEADREST w/LUCY DACUS at The Cedar

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8/26 JACKSON AND THE ROOSTERS w/ THE PRAMS,

8/28 VALLEY QUEEN w/ SAM CASSIDY, STORY NIGHT 18+

8/27 FALSE 5 YEAR ANNIVERSARY SHOW w/ OBSEQUIAE.

w/LUKE COMBS 18+ 11/06 JAI WOLF w/ JERRY FOLK 18+

12/01 JJ GREY & MOFRO 18+

3/18 PASSENGER ALL AGES

LUNAR BEDROOMS 18+

FAITH BOBLETT 18+

8/29 A SILENT FILM w/ GRAYSHOT 18+

AND SPECIAL GUESTS 18+

11/10

11/12

11/17

11/18

10/28 YONDER MOUNTAIN STRING BAND

AND PERT NEAR SANDSTONE 18+

w/ FOUR YEAR STRONG, BIG JESUS ALL AGES

10/21 CLUTCH: PSYCHIC WARFARE WORLD TOUR 2016

10/22 GROUPLOVE - THE BIG MESS TOUR w/ MUNA, DILLY DALLY 18 10/23 POST MALONE - THE HOLLYWOOD DREAMS TOUR W/JAZZ CARTIER, LARRY JUNE, HOSTED BY FKI 1ST ALL AGES

10/25 MAC MILLER - THE DIVINE FEMININE TOUR 18+
10/26&27 ST. PAUL & THE BROKEN BONES W/ DIANE COFFEE 18+

10/29 EGGERO W SORT BRAINST STATE TO THE LIGHT, 10/30 AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER W/DJ JAKE RUDH (OF TRANSMISSION) 18+

GOOD CHARLOTTE AND THE STORY SO FAR

11/02 THE NAKED AND FAMOUS W/XYLØ, THE CHAIN GANG OF 1974 18:

11/03 WATSKY - X INFINITY TOUR w/ WITT LOWRY, DAYE JACK,

HORSESHOES & HAND GRENADES w/ CABINET 18+

JAMES VINCENT MCMORROW w/ ALLAN RAYMAN 18+

7TH ST ENTRY

8/18 NOBLE BEAST, AETHERIC, LORDS OF THE TRIDENT 18+

DESTINY ROBERTS. DJ BVCKWOODS. MICAMARYJANE 18+

NESS NITE ALBUM RELEASE SHOW W/ DIZZY FAE, METASOTA.

8/17 GAELYNN LEA - EP RELEASE SHOW w/ MINOR MOON 18+

8/20 GRAVEYARD CLUB CD RELEASE SHOW W/ POSH LOST.

8/22 PAUL WENTZEL'S GOING AWAY PARTY FT.
GAY WITCH ABORTION, ELEGANZA!, DANGER SIGNS,

8/23 ALEX PROCTOR'S 30TH BIRTHDAY SHINDIG FT. SOLID GOLD, THE CLOAK OX, AND INVISIBLE BOY 18+

8/24 RICH GARVEY 'MAN OF THE PEOPLE' EP RELEASE PARTY FT. P.O.S, FREE LUNCH CREW, UNKNOWN CREATURES, DESTINY ROBERTS, PHIB, BLAMSISS,

8/25 BEAT CONNECTION w/ AARON RICE, HEY, REMEMBER NOSTALGIA 18+

FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS 184

11/05 BLACKBERRY SMOKE, LIKE AN ARROW TOUR

AARON LEWIS - THE SINNER TOUR 18+

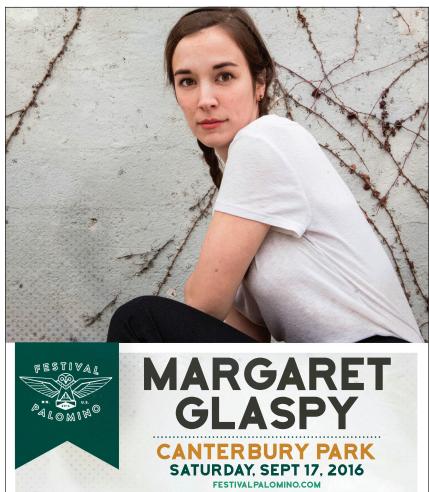
12/08 THE 37TH ANNUAL JOHN LENNON TRIBUTE





22 CITYPAGES.COM AUGUST 17-23, 2016 AUGUST 17-23, 2016 CITYPAGES.COM 23







·VOTED BEST ROCK CLUB BY CITY PAGES IN 2015

- 8/17 MOTLEY 2-MÖTLEY CRÜE TRIBUTE / APPETITE FOR ZACCARDI-GUNS N' ROSES TRIBUTE 8PM
- 8/18 KID DAKOTA / FATHOM LANE W/ OSO 8PM
- 8/19 NO FUNERAL W/ BLOOD FOLKE, BISENTO, DJ TEACE (METAL TRIVIA FOR CONCERT TIX) 8PM
- 8/20 TUNES 'N 'TOONS BRUNCH CLASSIC CARTOONS + DJ'S SPINNING VINYL 10AM-3PM (NO COVER/ALL AGES)
- 8/20 SIDEWALK CHALK W/ DANAMI AND THE BLUE, JAEDYN JAMES & THE HUNGER 8PM
- 8/21 JAZZ BRUNCH FT. JAMES BUCKLEY TRIO WITH MIKE LEWIS, JAMES BUCKLEY, MIGUEL HURTADO
- 8/24 BASEMENT BREW / THE CONFUSED BROTHERS BAND / WAVY MAZE 7:30PM
- 8/25 LITTLE FEVERS W/ CROSSING GUARDS, P-PL 7:30PM
- 8/26 **THE MUFFS** W/ THE MAGNOLIAS, TEENAGE MOODS, TREVORAMO FA FA FA 8PM
- 8/27 TUNES 'N 'TOONS BRUNCH CLASSIC CARTOONS + DJ'S SPINNING VINYL 10AM-3PM (NO COVER/ALL AGES)
- 8/27 JAKE JONES 'FROM TIME TO TIME' RELEASE SHOW W/ WOODFERD, THE LAST JACKSON 8PM
- 8/28 OUTLAW BRUNCH FT. WILKINSON JAMES 10AM-3PM (NO COVER/ALL AGES)
- 8/29 PARKER MILLSAP 7:30PM
- 8/30 DANNY BARNES W/ SUPERIOR SIREN 7:30PM
- 8/31 JETT FETISH / THE MODERN ERA / THERAPY / MOTEL SIXX 7PM
- 9/01 BUILDINGS W/ MULTICULT, NOVACRON, ANIMAL LOVER 8PM
- 9/02 BRAVER (LP RELEASE SHOW) W/ TWO HOUSES (CHICAGO), INTREPID HEARTS, SWIMSUIT AREA, DRAPES 7:30PM
- 9/03 TUNES 'N TOONS BRUNCH CLASSIC CARTOONS + DJ'S SPINNING VINYL 10AM-3PM (NO COVER/ALL AGES)
- 9/03 REAL NUMBERS / HEATERS W/ FRANCE CAMP, THE CULT OF LIP 8PM
- 9/07 NEIL MICHAEL HAGERTY & THE HOWLING HEX W/ THE CHAMBERMAIDS, HOLLOW BOYS 7:30PM

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FESTIVAL & WEEKEND OF FUN!

SEPTEMBER 1st - 4th, 2016

A FEW HIGHLIGHTS:

THU: MAYOR'S RECEPTION

FRI: ART SHOW, PARTY X, FAMILY PICNIC

SAT: FESTIVAL IN THE BAYFRONT,

BLOCK PARTY

SUN: PARADE, FOO FOO CHOO CHOO, FRUIT FLOAT PARTY, DRAG SHOW



VISIT WWW.DSPRIDE.COM FOR MORE



FRIDAY Jon Stringer takes over Joke Joint P. 26

SATURDAY Renaissance Fest returns to ye olde Shakopee P. 27

SUNDAY Lanterns light up Como Park P. 29

WEDNESDAY 8/17

COMEDY JAMIE LISSOW

RICK BRONSON'S HOUSE OF COMEDY

You may have seen Jamie Lissow doing a set on late-night TV, headlining a comedy club somewhere in North America, or on the Netflix original series Real Rob. The show is a fictionalized account of the life of actor and comedian Rob Schneider. Lissow believes that folks aren't just fans of the show, but of Netflix itself. "You never hear someone go, 'Dude, CBS!' People trust Netlix, where with CBS you might be like, 'Oh my God, you screwed me in the past; this better be good.' Netflix is pretty reliable." Onstage, Lissow continues to talk about his own life. "I used to be the most patient person," he says. "Nothing annoyed me. I swear I can be in the best mood, and everything that anyone does now annoys me." He offers an example: "My neighbor was jogging, and he stopped to talk to me, and he was jogging in place — while we were talking. I wanted to back my car over him. It was the most annoying thing. Dude, stop jogging. Either talk to me, or just keep going." 18+; 21+ later shows. \$13-\$22.7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558.

Through Sunday -P.F. WILSON

THURSDAY 8/18

ART

5 TO 10 ON HENNEPIN

HENNEPIN AVENUE

Each Thursday, Hennepin Theatre Trust's new 5 to 10 on Hennepin project is transforming city streets into centers of art and activity. This week, the 10th Avenue block of Hennepin will come to life with music, dance, and art onstage and in the crowd. Mainstage acts include singer Katie Vernon, dance troupe Zorongo Flamenco, and sound art team Beatrix*Jar, while the Saint Paul Conservatory of Music Performing Strings, Arman Shaw, the Fires of 1818, and improv and antic-



COLIN MICHAEL SIMMONS

filled theater troupe the Dangerous Fun Show will be doing their thing in the streets. The evening also includes an artist market, table games, and food and drink. Free. 5 to 10 p.m. Thursdays. Corner of Hennepin and 10th Avenues, Minneapolis. Through December 29 - SHEILA REGAN

ART/PARTY THIRD THURSDAY: **SEEING NATURE**

MINNEAPOLIS INSTITUTE OF ART

Tonight, the Minneapolis Institute of Art will celebrate nature with fun activities both inside and outside of the museum. Guests will be invited to explore "Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection" for free (admission is normally \$20). The

exhibition includes scenic landscapes and other pieces showcasing the great outdoors from major artists like Monet, Klimt, and O'Keeffe. There will be plenty of other things to see and do as well, including sun-print creations with Emma Freeman, a photobooth to commemorate your evening, and various parks and rec groups available to chat. Natural foods will be served by the Tatanka Truck, and live music will be provided by Ben T. Lubeck of Farewell Milwaukee. Free. 6 to 9 p.m. 2400 Third Ave. S., Minneapolis; 612-870-3000. – JESSICA ARMBRUSTER

ART/MUSEUM BRICK X BRICK

MMAA PROJECT SPACE

Architecture acts as muse and material in "Brick x Brick," a group exhibition

about the way buildings inform our environment. The show - which includes photographs, paintings, and prints of local, national, and international locations, as well as pieces that use things like architectural plans and topographical maps for art-making - promises to be a meditation on the impact that these structures have on our consciousness and daily lives. There are over 30 artists featured, and half hail from Minnesota. Look out for such works as George Morrison's Cube, made up of polished wood puzzle pieces, and Mike Lynch's painting of abandoned grain silos, titled Elevator - 29th and Harriet. There will be an opening reception from 7 to 9 p.m. Thursday, August 18. 141 E. Fourth St., St. Paul.

Through December 30 - SHEILA REGAN CONTINUED ON PAGE 26 ▶

THE COLOR OF SUMMER

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A Showcase of the Best Stand-Up Comedians in Minnesota Every Saturday!

AUG. 20 Chris Maddock, Robert Fones, Kathleen O'Brien,

Elizabeth Ess, Joe Cocozzello

AUG. 27 Ron Lamprect, Mary Jo Pehl, Isaac Witty,

Chloe Radcliffe, Mike Lester

SEPT. 3 No Show

SEPT. 9 & 10 Miss Shannon, Boima Freeman, Courtney Baka,

Phil Kolas, JD Provorse

SEPT. 16 & 17 Jamie Blanchard, Lisa Ingber, Sidney Oxborough,

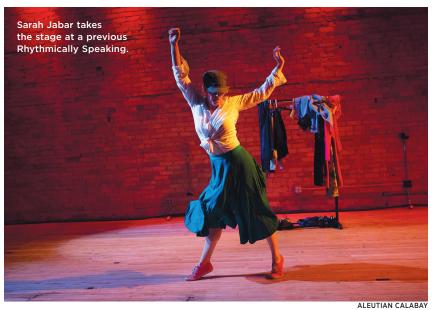
Colleen Justice, Kjell Bjorgen



Doors 8:30pm, Show 9:00pm Lineup Subject to Change 809 Mainstreet, Hopkins

WWW.ROYALCOMEDYTHEATRE.COM

A-LIST



CONTINUED FROM THURSDAY ▶

BARHOPPING THE 1029 BAR'S 15TH ANNIVERSARY

THE 1029 BAR

This week, 1029 Bar celebrates turning 15 with a slew of activities outside the bar. Show up at 6:30 p.m. on Thursday for beer and bingo and you may just win a sweet prize. Friday offers live music from 6 to 10 p.m. On Saturday there will be tastings of beer and booze from 3 to 6 p.m., followed by live music from Jokers and Thieves. Finally, take in live pro wrestling in the tent starting at 1 p.m. Sunday. Every evening will be capped off inside with nighttime karaoke. Free. 1029 Marshall St. NE, Minneapolis; 612-379-4322. **Through Sunday –Jessica armerus**

DANCE

RHYTHMICALLY SPEAKING 2016

SOUTHERN THEATER

For eight years now, Erinn Liebhard has been enlivening the dog days of summer with a production of original jazz- and rhythm-driven choreography. The pieces come from established dance makers, including Cynthia Gutierrez-Garner and the dynamic Karla Gotting (who also dances with the Flying Foot Forum, another percussive dance troupe). Laura Selle Virtucio, a long-beloved company member of Zenon Dance Company, also has been dipping her toes into choreography, and has work on the lineup. Newbies to the program include Rush Benson, Rachel Charles, and Pat Taylor, who

hails from Los Angeles. Live music infuses the work with the rhythmic underpinnings it so deserves. \$18-\$24; free with ARTshare membership. 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday. 1420 S. Washington Ave., Minneapolis; 612-340-0155.

Through Saturday—CAMILLE LEFEVRE

FRIDAY 8/19

COMEDY

JON STRINGER

THE JOKE JOINT COMEDY CLUB

Comedian Jon Stringer comes out of the Austin comedy scene via his hometown of Lubbock, Texas. "I got to open up for Boston, the rock band, which is cool," he tells City Pages. "That was awesome. Two people in the band bought my T-shirt, and those will be hanging in the closet of those band members." Stringer noticed that when the band played one of its greatest hits, it sounded exactly the way it sounded on the record. "I'm glad to be in standup, because even though we do have repeats, we have the freedom to write new jokes when we want." However, there are times when comedy fans just want to hear the hits. "I got to see the late Mitch Hedberg live in Austin," he says, "and I was embarrassed by my city. They were yelling out all their favorites that they wanted him to do during his set, and it was so embarrassing. I was like, 'Shut up. Stop talking.' He was out of character, and started calling people names. Then he was like, 'Why am I even talking to these people? That's not what I do.' That's the only time I have ever seen that happen to a comedian, but he was a superstar



PAUL SOMER

and all people wanted to hear was the hits." \$15-\$17. 8 and 10:30 p.m. Friday; 7:30 and 9:45 p.m. Saturday. 801 Sibley Memorial Hwy., St. Paul; 651-330-9078. **Through Saturday** — P.F. WILSON

SATURDAY 8/20

BARHOPPING

STAR TREK BAR CRAWL V

331 CLUB

Forget space. Instead of exploring the final frontier this weekend, go on a different quest in northeast Minneapolis. Your goals will be similar to those given to the Enterprise crew: interact with different people. observe and appreciate differences, and move on without wrecking any environments. During this afternoon happening, Trekkies and more casual fans will meet and bond over their libation of choice, be it beer, Scotch, or tonic water. So put on some Vulcan ears, a Klingon cap, or your favorite geek-tastic Loot Crate tee, and be prepared to talk Star Trek. Should you make it to the final destination, 331 Club, you will be rewarded with a concert featuring local bands Iron for Ghosts and Fistful of Datas. For more info, visit www.facebook.com/ startrekbarcrawl. 21+. Free. 5 p.m. to 2 a.m. 331 13th Ave. NE, Minneapolis; 612-331-1746. - JESSICA ARMBRUSTER

DANCE BOILING POINT

FRESH OYSTERS
PERFORMANCE RESEARCH

Emily Gastineau is fast becoming a significant force in the Twin Cities dance scene. Gastineau is a writer and critical thinker about dance's creation and relevance in the 21st century. She's

also part of Fire Drill, a collaborative, contemporary performance group with Billy Mullaney, working in unconventional spaces and in highly nontraditional ways. Fire Drill's latest curatorial effort, Boiling Point, brings together performative voices from Minneapolis (HIJACK, Lazer Vortex, and Pedro Pablo Lander), Chicago (Jill Flanagan), and New York (Lorene Bouboushian) to explore spectatorship, feminist movement ideologies, queer and trans politics, and the gendered and un-gendered body in space. \$10-\$15 suggested donation at the door. 8 p.m. 512 E. 24th St., Minneapolis. - CAMILLE LEFEVRE

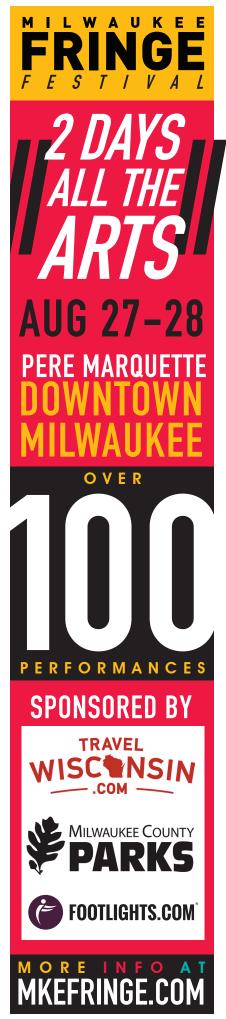
HAMMER HORROR ESSENTIALS

PIONEERS AND SOLDIERS CEMETERY When the British film production company Hammer Studios first set their sights on gothic horror in the mid-1950s, the experiment was fraught with doubt. Not only were they concentrating on a genre that had been moribund for years, but the diabolical likes of Frankenstein, Dracula, and the Mummy were indelibly associated with the iconic versions created by Universal Studios decades earlier. By deviating boldly from the Universal incarnations, however, Hammer not only avoided potential copyright lawsuits, but reinvigorated the genre, resurrecting frightful fiends of the past in a macabre landscape where morality was ever susceptible to sinister temptations, humor was merely a prelude to the horrific, and bloody mishaps were slathered in wickedly vivid Technicolor. Honoring Hammer with three of their very finest

CONTINUED ON PAGE 28 ▶

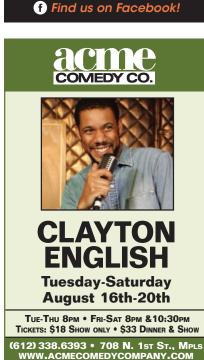












FESTIVAL RENAISSANCE **FESTIVAL**

FESTIVAL GROUNDS

Now in its 46th season, Minnesota's Renaissance Festival continues to be one of the largest and most talked about Renaissance festivals in the country. Lords, ladies, knights, and wizards will once again head to Shakopee this summer for a true throwback celebration. In addition to the live jousting, 16 entertainment stages, and hundreds of booths selling everything from swords to clothing, the festival also offers seven themed weekends. These include the Highland Fling, which features a keg toss, kilt competition, and Scottish dancers; the Wine,



Chocolate, and Romance weekend with grape stomping, pie eating contests, and free wedding vow renewals; and Oktoberfest, which boasts homebrew, beard, and "bier" pong face-offs. Even if you aren't interested in putting on a cape or a corset, there are still plenty of reasons for adults, kids, and everyone in between to be yelling, "Huzzah!" from summer into the fall. \$11.50-\$22.95. 9 a.m. to 7 p.m. Saturdays and Sundays, plus Labor Day. 12364 Chestnut Blvd., Shakopee; 952-445-7361. Through October 2 —PATRICK STRAIT

CONTINUED FROM SATURDAY ▶

films, Trylon microcinema is hosting a series of benefit screenings on the evocative grounds of the Pioneers and Soldiers Cemetery. Directed by Terence Fisher, the stalwart who defined much of the Hammer style, each film features frequent co-stars Peter Cushing and Christopher Lee, the studio's most venerated actors. Included in the series are the debut films in what would become the studio's three longest running franchises: The Curse of Frankenstein (1957), The Mummy (1959), and The Horror of Dracula (1958), demonstrating that fresh scares can be triggered by even the oldest of monsters. \$10.8 p.m. August 20; 7:30 p.m. September 3; 7:15 p.m. September 17. 2945 Cedar Ave. S., Minneapolis; 612-424-5468. Through September 17 - BRAD RICHASON

FESTIVAL/FILM **SQUARE LAKE FILM** AND MUSIC FESTIVAL

SQUARE LAKE

Good tunes, weird movies, pastoral setting, and bikes — what a great way to spend a Saturday. The annual Square Lake Film and Music Festival, located near the beautiful Square Lake County

Park, boasts a dazzling selection of Minnesota-made experimental and animated short films, most under 15 minutes, paired with music from the likes of the Cactus Blossoms, the Blind Shake, Dreamland Faces, and Paul Fonfara & the Ipsefendus Orchestra. Square Lake is located about an hour outside of the Twin Cities, but if you're feeling especially adventurous, join one of the groups that bike all the way there for a steeply discounted ticket. In past years, more than 50 percent of attendees have cycled to the festival, which is great because parking is limited. You can also camp overnight for free, though no fires or grills are allowed. For tickets and more info, visit www.squarelakefestival.com. \$30; \$15 if biking. 2 p.m. to midnight. If you are biking with the group, ride departs at 10 a.m. from the HUB Bike Co-op (3020 Minnehaha Ave. S., Minneapolis) and at 10:30 a.m. from Cycles for Change (712 University Ave., St. Paul). 13359 Partridge Rd. N., Stillwater. - SHEILA REGAN

FOOD AND DRINK SUMMER BEER DABBLER

CHS FIELD

Nothing says "summertime" like drinking beer outdoors. You'll be able to do just that at the Summer Beer

Dabbler this weekend. Earlier this season, the beer fest kicked off Twin Cities Pride weekend for the fifth year in a row with over 50 breweries setting up shop in Loring Park. Now, the beer party returns to CHS Field. This megafest, which takes over the stadium, will offer over 300 beers by 100 breweries. The roster includes 21st Amendment, Good Ass Beer, Lucette, and Pearl Street Brewery along with local hits like Fair State Brewing Cooperative, Indeed Brewing, Lake Monster, and Number 12 Cider House. Live music will be provided by Nooky Jones, K.Raydio, Porno Wolves, and Hipshaker. The food will be stadium-style eats, of course. For tickets and more info, visit beerdabbler.com. \$45/\$55 at the date; \$99 VIP; \$20-\$50 designated driver. 5 to 9 p.m. 360 N. Broadway St., St. Paul; 651-644-3517. - JESSICA ARMBRUSTER

COMEDY MARIA BAMFORD

THE WOMAN'S CLUB OF MINNEAPOLIS
Fresh off the news that her amazing
Netflix show, *Lady Dynamite*, has been
renewed for a second season, comedy
superhero Maria Bamford is coming
home for two very special performances
at the Woman's Club of Minneapolis. Her
TV show is equal parts autobiography and

satire, exposing a whole new audience to her over-the-top, irreverent sense of humor. Though she's been plenty busy between her time on the small screen and the stage, Bamford insists that work is not dominating her year. "I've never been a fast, prolific writer," she says when asked about working on new material. "I've had five albums in 25 years. Slow and steady goes the tortoise. I'm focusing more on spending time with family and friends rather than creativity and work." Still, that won't stop the Minnesota native from giving her audience a look into the beautifully messy inner workings of her mind. Whether she's impersonating her mother or showcasing her unmistakable voice work, it's safe to say that you know what you're getting when you go to see Maria Bamford — and that's a very good thing. 18+. Tickets are sold out. 7 p.m. 410 Oak Grove St., Minneapolis; 612-813-5300. —PATRICK STRAIT

SUNDAY 8/21

FESTIVAL

JAPANESE LANTERN LIGHTING FESTIVAL

COMO PARK ZOO & CONSERVATORY This Sunday, celebrate Japanese culture at Como Park's Japanese



DANIEL MURPHY

Lantern Lighting Festival. The event is modeled after Obon, a holiday in which ancestral relatives return to visit their families for three days. Guests at Marjorie McNeely Conservatory in Como Park will be invited to immerse themselves in Japanese traditions. Listen to live music featuring Taiko drumming and bamboo flutes, watch dance performances, take in martial

arts demonstrations, and sample delicious eats from the nation's cuisine. Learn about bonsai plants and check out other art installations. The festival will be especially beautiful in the evening, as paper lanterns representing loved ones will twinkle and float across the ponds. \$3-\$5. 3 to 9 p.m. 1225 Estabrook Dr., St. Paul; 651-487-8201. —JESSICA ARMBRUSTER



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THE HOLY KEY SHOW feat. CED LINUS, STI-LO REEL, PHARAHO, + More!

AUGUST 18



SAWYER'S DREAM

w/ The River High & Horseplay

AUGUST 19



CHIVE NATION PRESENTS **MIDWEST** MADNESS 2 **AUGUST 20**



CABOOZE & LIVE NATION PRESENT

BARONESS w/ PALLBEARER

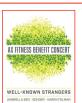
AUGUST 23



SLIGHTLY STOOPID

RETURN OF THE RED EYE SUMMER 16 w/ SOJA + FORTUNATE YOUTH

AUGUST 25



AX FITNESS BFNFFIT CONCERT feat. WELL-KNOWN

STRANGERS + MN Roller Girls

AUGUST 26



CABOOZE & DRILLER PRESENT ABOOZE OMBATI

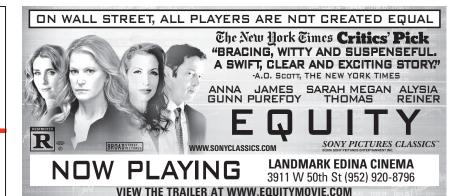
ound 1: Amateur Boxing & Kickboxing

AUGUST 26

UPCOMING

8/27 Cabooze Combat! AMATEUR BOXING SPORTS SERIES: ROUND 1 MMA - MECCA VIII 9/2-9/4 MidWest Live & Loud Punk Rock Fest 9/9 TIIIIIIP & GREENROOM PRESENT Wifisfuneral w/ XXXTEMNTATION, POLLARI, & MORE! 9/10 Prof - AFTER PARTY! Hosted by Prof, feat. DJ FUNDO, ST. PAUL SLIM & MORE! 9/15 LEOPRESENTS.COM Ice Nine Kills w/ SECRETS, SYLAR, & MORE! 9/17 Robert Randolf & The Family Band w/ FROGLEG 9/23 LEOPRESENTS.COM Montana of 300 9/30...... LEOPRESENTS.COM Reflections Farewell 10/25..... LEOPRESENTS.COM & CABOOZE PRESENT Insane Clown Posse: The Riddle Box Tour

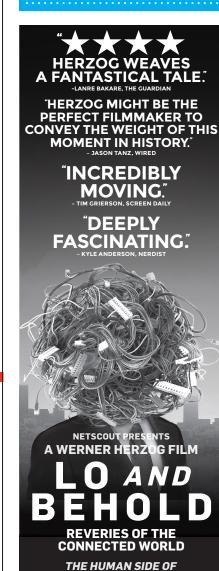
TICKET OUTLETS



movie listings

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CITY PAGES



THE DIGITAL REVOLUTION

STARTS FRIDAY AUGUST 19

Lagoon Cinema

LANDMARK THEATRES

NETSCOUT Saville Magnolia

From the director of **SLEEPWALK WITH ME** and the creator of THIS AMERICAN LIFE comes the **BEST REVIEWED COMEDY** of the summer! "ONE OF THE BEST FILMS OF THE YEAR." -Michael Phillips, CHICAGO TRIBUNE "A PERFECT MOVIE **ABOUT THE COST OF CHASING DREAMS."**

> "THIS SUMMER'S FUNNIEST MOVIE."



WRITTEN AND DIRECTED BY MIKE BIRBIGLIA



DontThinkTwiceMovie.com **FILM ARCADE**

Lagoon Cinema

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND, KNOW NAME RECORDS, MILL CITY SOUND, ECLIPSE RECORDS, COWBOY JACKS – PLYMOUTH

BEYOND THE LIMELIGHT

Woody Allen's *Café Society* serves a familiar melancholy



BY MICHAEL NORDINE

Allen's prolific output remains a feat unto itself. As of the last few years, so has his consistency: Blue Jasmine, Magic in the Moonlight, and Irrational Man all stand as worthy entries in one of cinema's most enduring bodies of work. Café Society doesn't come any closer to reinventing the writer/director's wheel than those other late-era standouts, but it keeps it spinning at a steady pace.

ear to year, film to film, Woody

It's easy and often accurate to pigeonhole Allen's protagonists as mere stand-ins for Allen himself. Here that feels especially true: Jesse Eisenberg plays a New Yorker who arrives in 1930s Hollywood with just enough hope in his nervous body for a few months in Tinseltown to be thoroughly disenchanting.

His uncle (Steve Carell) is a highpowered agent with a looker of a secretary (Kristen Stewart) who instantly catches the new arrival's eye, though there is of course a caveat: She's already spoken for. This doesn't stop Eisenberg from attempting to woo her, but it does make heartbreak likely.

Early scenes of his would-be courtship are familiar to the point of retreading thematic ground, as if Allen were on autopilot. The director himself provides scene-setting narration, much of it sounding like notes to his performers that didn't need to be spoken aloud for the benefit of those in the theater. If you take a dim view of the filmmaker's recent output and are inclined to think he's been phoning it in, prepare to have your biases confirmed by the first act — and upended by what follows.

Stewart, as the object of two very different men's affections, must eventually choose between the devil she knows and the man she doesn't. Her eyes tell us all we need to know about how vastly different her life will be depending on her choice. Allen invites us to ponder the enormity of this potentially life-altering decision.

Never one to shy away from existential dread, he's acutely aware of the ways in which one path precludes all others. This is a sort of loss — the life we live comes at the expense of those we can't or don't.

Her eventual choice splinters the narrative drastically, and also improves it. Eisenberg, at first nebbishy in a way that almost feels low-effort and confined to his comfort zone, develops a cold edge as he returns to New York to manage his brother's nightclub. Stewart becomes the kind of gown-wearing society girl she used to roll her eyes at.

People grow, often in different directions; coming of age and making hard choices sometimes means feeling like a disappointment or even a betrayal to our former selves. These simple truths may not come as news to anyone watching Café Society, but Allen renders them in increasingly moving, bittersweet shades as time passes.

Now 80 and presumably as obsessed with mortality as ever, Allen is quick to the

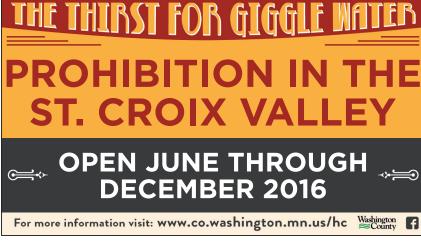
CAFÉ SOCIETY

directed by Woody Allen now playing, area theaters

point but allows each moment between Eisenberg and Stewart to resonate long after they've moved from one phase of their lives to another. At a fleet 96 minutes, Café Society eventually comes to feel novelistic in scope and ambition, light on lived-in detail but rich in its two leads' inner worlds.

Though the setting — the Golden Age of Hollywood – and frequent allusions to the era's most glamorous stars are ostensibly one of the movie's main draws, they ultimately do little more than emphasize the melancholy of those beyond the limelight. There are imperfect moments along the way, but the afterglow of a quietly devastating New Year's Eve sequence casts them in a new light: Champagne flutes that runneth over with hope for the future, kisses stolen at midnight, and two people separated by space but united by longing.













AN UNRELIABLE NARRATOR

One dud character brings down a promising premise



HILLARY ROBERTS

BY JAY GABLER

he Drowsy Chaperone won the 2006 Tony Award for Best Book of a Musical. The competition wasn't particularly stiff that year, but even so, the writers of The Color Purple, Jersey Boys, and The Wedding Singer must have been perturbed that Bob Martin and Don McKellar took the prize for a script that runs a clever premise into the ground with a dyspeptic, unfunny narrator.

The idea is that an unnamed fan of musical theater, played by Tod Petersen in Artistry's new production, decides to spin his well-worn cast recording of a 1928 comedy called *The Drowsy Chaperone*. The show's characters leap to life in the narrator's imagination and onstage.

The comedic *Chaperone* (also the creation of Martin and McKellar, with music and lyrics by Lisa Lambert and Greg Morrison) concerns the newly engaged couple Robert (C. Ryan Shipley) and Janet (Angela Steele). Their impending nuptials are threatened by the interference of Feldzieg (Gregory Adam), a theatrical producer whose revenues could tank if

Janet, his leading lady, ties the knot and leaves the show.

There are plenty of supporting shenanigans from the likes of a stereotypical Spaniard (Mike Tober), a ditzy flapper (Berit Bassinger), and two mob goons (Seth Tychon and Christian LaBissoniere) whose boss has a heavy investment in *Feldzieg's Follies*. There's even an aviatrix (Adara Bryan) — or, as the narrator puts it in one of his many cringe-worthy lines, "what we now call a lesbian."

The narrator also gets in testy quips about global warming, cell phones, and people who complain about there not being enough women's bathrooms. At one point, he interrupts his critique of a racist musical from the *Chaperone* era to gripe about how his cleaning lady puts his records in the wrong sleeves ("Even though I say, 'No touch records, Carmela!")

A more subtle production could tie these cranky outbursts to the character's generation and to his personal pain, but Petersen and director Michael Matthew Ferrell slow the narrator's dialogue down to a didactic crawl, lest we miss any detail of a clunky one-liner or a dumb double entendre. That ends up sabotaging the

THE DROWSY CHAPERONE

Artistry

1800 W. Old Shakopee Rd., Bloomington Through September 11; 952-563-8575

show's conclusion, which requires us to empathize with this lonely soul.

It's a bummer, because in other respects, this *Chaperone* skips along nicely. The musical performers find a nice mix of wide-eyed sincerity and shameless showboating, with leads Shipley and Steele hoofing their way winningly through Ferrell's sturdy choreography. There's a missed opportunity, though, for Brittany Parker as the Drowsy Chaperone herself; Parker never really defines the character of the libertine lady who's supposed to keep the bride and groom apart until "I do."

The best part of this show is the score, which also snagged a Tony. Lambert and Morrison ably channel the many charms of Prohibition-era musical theater. A tight orchestra under the direction of Anita Ruth sounds big and brassy — to the point that it sometimes overwhelms the stars onstage. In this particular production, you might find yourself wishing the band did that favor for the narrator.



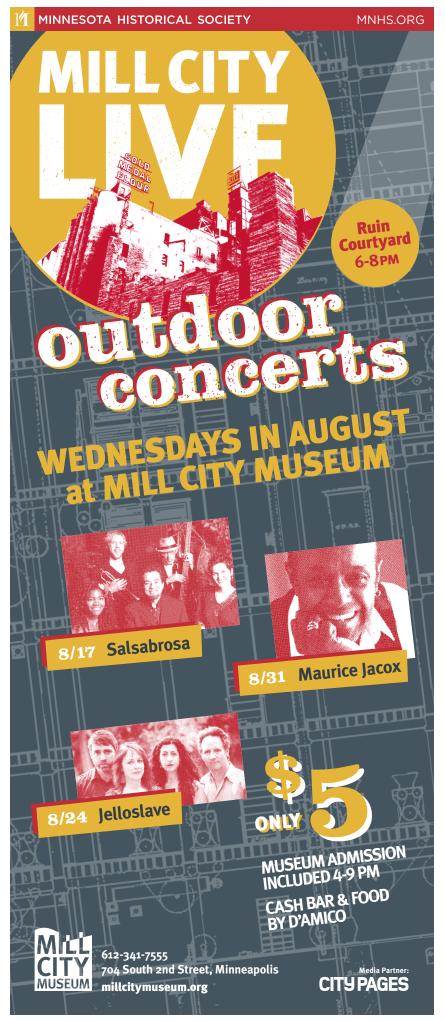


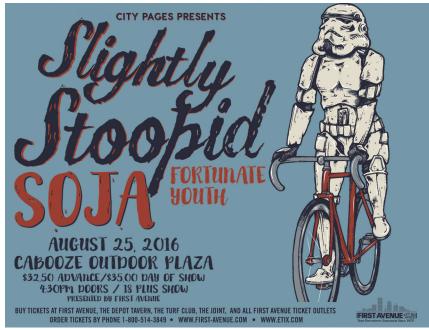




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LIL UZI VERT

MYTH, FRIDAY 8.19

Like fellow rappers/hair dye enthusiasts Lil Yachty and Famous Dex, Lil Uzi Vert is a thrilling newcomer for young listeners and a puzzling one for old heads. Uzi himself embraces this, reveling in a druggy, blissful sound that pulls from trap, drill, and even EDM. It's not that the 22-year-old can't rap; he got the "Uzi" in his name because of his machine-gun-like flow. More notably, though, the Philly native has a way with seemingly improvised melodies that rivals that of Young Thug. More than any of his other skills, that's what's fueled his rapid ascent to chart success with songs "Money Longer" and "You Was Right." Inspired by

guys like Marilyn Manson and GG Allin (no, seriously), Uzi has taken to calling himself a "rock star" instead of a rapper. His high-energy live show supports that notion even more than his music. \$22. 7 p.m. 3090 Southlawn Dr., Maplewood; 651-779-6984. -MICHAEL MADDEN

NESS NITE

7TH ST. ENTRY, FRIDAY 8.19

Ness Nite could probably only exist in the age of the internet. With her effusive attitude and sadgirl steez, the 20-year-old Are You Local? finalist is tailor-made for the complex listernership of the Tumblr generation. Think Lexi Alijai after watching Donnie Darko on repeat. Think Tiny Deaths three blunts into Drake's discography. Look no further than "Sigh," the woozy, throbbing opener of her debut EP, Nite Time, for evidence of both. On Friday, Nite - who grew up in Chicago and Milwaukee before arriving in Minneapolis two years ago — will celebrate the drop of *Nite Time* at the Entry alongside a who's who of local hip-hop acts, including Dizzy Fae, Metastota, and Destiny Roberts. It's the kind of bill that could prove that Nite, despite her dreary aesthetic, can run a room just as well as any of the openers. DJ Byckwoods also plays, and Mica May Grimm will host. 18+. \$8-\$10. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. -JERARD FAGERBERG

WILCO AND KURT VILE

HALL'S ISLAND, SATURDAY 8.20

For the second summer in a row, Hall's Island in northeast Minneapolis will host a major outdoor concert sponsored by First Avenue. This year's will feature Americana-esque rockers Wilco, on the verge of releasing their 10th studio album, and rootsy Philly singer-songwriter Kurt Vile and his Violators. Alt-country pioneer Jeff Tweedy has taken Wilco on an unpredictable but inspired path that's ranged from country-rock to pop, folk, psychedelia, and more expansive sonic experimentation, the last especially since the addition of jazz/avant-garde inclined guitarist Nels Cline. Following up last summer's surprise album, Star Wars, the band will release Schmilco, which Tweedy has described as "joyously negative" and mostly acoustic, next month. Two tracks have already leaked: ambling, country-ish shuffle "If I Ever Was a Child" and "Locator," an angsty, off-kilter rocker. Vile's year-old B'lieve *I'm Goin' Down* finds the former War on Druggie musing introspectively about his hazy but engaging philosophies. His languid folk-rock is doused in a quirky Philly twang and fueled by fingerpicked acoustic guitar, banjo, and front-parlor piano. \$50. 4:30 p.m. 1004 Sibley St. NE, Minneapolis; 612-338-8388. -RICK MASON

METALLICA

U.S. BANK STADIUM, SATURDAY 8.20 Before we see Viking horns at U.S. Bank

Stadium, expect a sea of devil horns. Metal gods Metallica will rock the brandnew, \$1.1 billion football/concert space Saturday, just one day after bro-country pioneer Luke Bryan christens it with Miller Lite. Tickets to the Metallica show - their first Twin Cities gig since 2009 at Target Center — sold out almost instantly. The Minneapolis stop is one of just a handful of Metallica dates planned for 2016. Avenged Sevenfold and Volbeat will join the Rock 'n' Roll Hall of Famers at the People's Stadium. Metallica probably won't be pimping their latest album, 2008's Death Magnetic, very hard, as the legendary headbangers should be nostalgic following April's vinyl/CD re-issuing of their first two seminal LPs - 1983's Kill 'Em All and 1984's Ride the Lightning. All ages. Sold out. 4 p.m. 401 Chicago Ave., Minneapolis: 612-777-8700. – JAY BOLLER

JOHN JORGENSON **BLUEGRASS BAND** DAKOTA JAZZ CLUB. SATURDAY 8.20

John Jorgenson is master of a startling array of wind, string, and keyboard

instruments, but is primarily known as a world-class guitar and mandolin picker. Over his long career he has played with a mind-boggling, genre-hopping stretch of artists, often country-leaning folks like Rodney Crowell, Kenny Chesney, and Reba McEntire, but also including Elton John, Barbra Streisand, Pavarotti, Bob Seger, and local chanteuse Connie Evingson. He was a key member of country-rock's Desert Rose Band and the Telecaster-obsessed Hellecasters. In recent years, Jorgenson's affinity for Django Reinhardt has inspired Gypsy jazz/classical fusions. Jorgenson's Bluegrass Band, one of his many ongoing projects, is an all-star affair, featuring session wizard/banjoist Herb Pedersen; guitarist Jon Randall, who has played with Emmylou Harris and Lyle Lovett and written country hits for Alison Krauss and Brad Paisley; and bassist Mark Fain, a longtime member of Ricky Skaggs' Kentucky Thunder. \$30-\$35. 7 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. -RICK MASON

FLUME

SKYWAY THEATER, SATURDAY 8.20

Flume is producer and electronica ace Harley Streten, whose adventurous 2012 debut was a lush, atmospheric blend of trip-hop, dubstep, pop, and R&B. Four years later, he's following that multipleaward-winning effort with Skin. On it, the 24-year-old Aussie sculpts a more eclectic, aggressive sound while juggling edgy innovation and stylish collaborations with a slew of guests. The opening instrumental, "Helix," ascends a spiral rooted in pristine flute work set against a subtle electronic crescendo. Eventually, the track opens into sweeping Eastern melodies, then a skittish pulse that evolves into clashing beats and textures. Complex structures underpin the collaborations, while electronic tendrils reach out, complementing, caressing, and flirting with the likes of Beck, Vince Staples,

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BARONESS

CABOOZE, TUESDAY 8.23

Some have condemned hard-rock band Baroness' crossover into more accessible sonic territory. But given the range of abilities John Baizlev and co. have demonstrated, it would be a shame for them to limit themselves. Though not extreme in any way, the band's first two albums. 2007's Red Album and 2009's Blue Record. distinctly registered as metal due to elements like Baizley's intense, guttural vocals. With 2012's double album Yellow & Green, Baroness expanded their sound with stratospheric post-rock crescendos, psych-rock, and folk experiments. Songs like "Take My Bones Away" and "Board Up the House," with their clean singing and pop melodies, were striking departures. Last vear's even more digestible Purple, the band's first album since a serious tour bus accident in 2012, was a triumphant return. Initially slated to play the Varsity Theater, Baroness relocated this gig to the Cabooze because of child sex abuse lawsuits filed against Varsity owner Jason McLean. With Pallbearer. 16+. 8 p.m. \$22.50-\$25. 917 Cedar Ave., Minneapolis; 612-338-6425. -MICHAEL MADDEN





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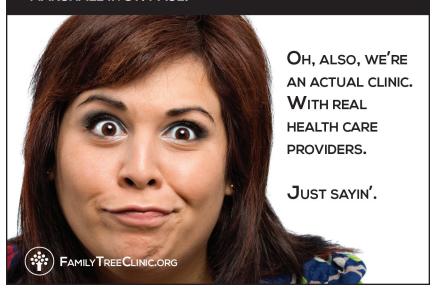
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SAVAGE LOVE

Sneak Peek

I caught my husband looking at gay porn. So is he gay?

EAR READERS: I'm on vacation for three weeks - but you won't be reading old columns in my absence. You'll be reading new columns, all of them written by Dan Savage, none of them written by me.

Our second guest Dan Savage is 32 years old, single, and living in London. Dan Savage got his professional start working in promotions at the legendary London nightclub G-A-Y. He's now 10 years into a career in theater arts marketing and currently works for some of the West End's biggest hit musicals. Dan has never written a sex-advice column before, but he occasionally gets angry tweets that were meant for me.

A quick word about qualifications: Advice is defined as "an opinion about what could or should be done." We're all entitled to our opinions - but only Dan Savage, theatrical marketing exec, is entitled to share his opinions in my column this week. Take it away, Dan!

I'm an early-30s bi woman. As I have more relationships, I have started to see a pattern in that I find sex much hotter when there is some degree of confusion or forbidden-ness. So relationship sex can get boring quickly. I know there's not necessarily a good answer for why, but any suggestions on what to do about this? I want to have great sex with a partner for life! I know it's not always going to be crazy passion, but how can I sustain amazing sex in a relationship?

PASSION FADES FROM THIS

A problem you and I share! The fun is in the chase, the excitement of someone new, and that first time. You may return for a second or maybe a third time — but then what or who is next? Often regardless of whatever feelings may have started to develop.

I believe the secret to a good relationship besides love and passion — is keeping it downright dirty. If the fun starts to fade, spice it up with toys, games, risky locations, additional people, rubber dog masks - you can't know what will excite you both until you give it a try! But that's the key, that you both like it.



Dan Savage

There are millions of people all over the world in long-term relationships that on the face of it maintain a fun and healthy sex life — can it really be that hard? Or maybe long-term relationships aren't for you, PFFT!

I am 39 years old and my husband is 51; we have been together nine years and married four. This morning, he was jacking off on my arse during foreplay and watching porn on his phone, which is not unusual. The problem is when I looked to see what he was watching (we often watch porn together), he got a little mad. I let it go, but when he got in the shower, I looked at his phone and saw that he was watching gay porn. MEN. I don't think I have a problem with that, but it kind of threw me. Should I be worried that he is secretly on the down low? Or does he just like to look at gay porn occasionally? When I'm giving him a blowjob, he also enjoys me licking his arse. I don't know how to confront him with what I have seen on his phone.

PERSPIRING OVER RELATIONSHIP NOW

People look at all sorts of things online. Man-on-man porn clearly does it for your man, or maybe this was the first time that he'd looked. Either way, the fact that he was doing this secretly while humped over your naked body and jacking off onto your arse is wrong. And he knows that: He hid the phone!

Rather than confronting him and creating a massive issue, why not suggest that you watch gay porn together? If he is hiding the fact he's gay or bi, I'd be surprised that he'd blatantly flaunt it like this. Perhaps he wanted you to catch him?

And a lot of straight men like the odd finger or tongue in the bum. It's not a sign of homosexuality! Maybe this could be taken further? You could go all out and strap one on and dominate him like a bitch!

Follow Dan Savage, Londoner and marketing exec, on Twitter @DanSavage83.

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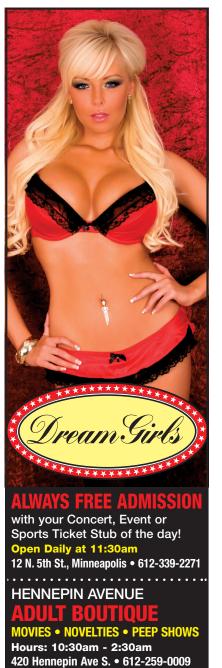


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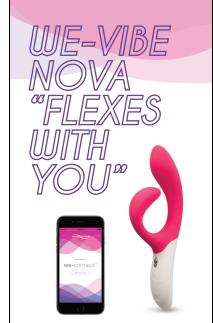














































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HOO BYE

BY BRENDAN EMMETT QUIGLEY

Across

- **Bootsy Collins's** instrument
- Scared into submission
- 10 With 35-Across. caviar source
- 14 __ the next one"
- 15 Where babies grow up
- 16 Words With Friends piece
- 17 Cheat celebrities?
- 19 **Current with**
- 20 Station employee
- 21 Manipulative type
- 22 Mark of distinction
- 24 Less cluttered
- 26 Sprint, e.g.
- 27 Drug sold in sheets
- 28 Got into birthday presents enthusiastically
- 31 In a bashful way
- 34 You might skip it at a lake
- 35 See 10-Across
- 36 Easter egg coloring brand
- 37 Inky stains
- 38 12 pack items
- Sudden onset?
- 40 ___ null (set theory concept)
- Marriage-destroying aet-toaether
- X Gamers pop them
- Irish actor Stephen 44
- "Love Sneakin' Up 45 On You" singer
- Gangster Bugsv 46
- 49 Red wine choice
- 51 Many, many, many
- Gangster's patterns

- Total gas
- Dancing alongside at the Jellicle Ball?
- "Ain't happening"
- King Harald's land
- Sax register
- Like a good reporter
- Eric Cartman's desire
- Accomplishment

Down

- Pear variety
- The Brian Jonestown Massacre founder Newcombe
- "Shiny Happy People" singer (and I'll bet he regrets recording it almost daily)
- Man of tomorrow
- Talked like a sailor
- Playful animal
- Android ____ (smart watch OS)
- Go wrong
- Makes out
- Coat on the wall
- 12 Psoriasis soother
- 13 Collision reminder
- Showing balls 18
- 23 On the safe side
- "____ I'm saying is ..." 25
- 26 White canine
- Sport car coverings 28
- Big stretches
- Self-programming thermostat

- Gush (forth)
- Amsterdam purchase
- Publishing genre for youthful readers that's NOT funny?
- Crappy weather
- Rushing the quarterback, sav
- Climber's peak
- "Arrested Development" actress Shawkat
- This decade
- Off-color
- Went ballistic
- One of many at a festival
- Sociologist Durkheim
- Many, many, many
- Have nothing to do with
- Corny laugh 50
- Big parcel 51
- Whiskey serving
- Neither partner
- WWII female flier

Last Week's Answer

Coat on the wall															
Laser shot from Drake?		W	1	Ρ	Ε	D		Α	F	Α	R		J	Ε	Т
Psoriasis soother	T	1	N	E	Α	R		R	Α	G	U		Е	R	R
	Ε	S	T	Α	Т	Ε		S	L	E	D		R	0	Е
Collision reminder	W	Н	Е	N		W	Н	0	LENN	Ε	Υ	Α	R	D	S
Showing balls			R	U	В		ш	N	T			L	Υ	Е	S
•	L	0	F	Т	_	Ε	R		0	Α	S	Т		_	
On the safe side	Е	V	Е		S	Т	E	Р		С	Н	Е	S	Т	S
" I'm saying is"	Т	U	R	Ν	Т	Н	Ε	0	T	Н	Е	R	CHE	Е	K
White canine	0	М	Е	Α	R	Α		٧	_	0	L		Ν	Α	Υ
				0	0	N	Α		М	0	L	1	Е	R	Е
Sport car coverings	S	С	U	М			T	W	0		S	Α	С		
Big stretches		L	Т	_	MAO	N	L	_	N	Е		G	Т	0	S
•	Ν	0	Т		R	0	Α	N		K	Α	R	Α	Т	Е
Self-programming	U	S	Е		-	Р	S	0		Е	Х	Е	D	R	Α
thermostat		Е	R		S	Е	Т	S		S	Е	Е	Υ	0	U



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